

GATECOMBS



BANJO & GUITAR

GAZETTE

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TALMAGE AND HIS BANJO.

HIS NEIGHBORS IN BROOKLYN MISS HIM
WHEN HE TAKES HIS VACATION.

The Rev. Dr. Talmage is sadly missed by his neighbors in Brooklyn in more ways than one. So, "it is a pleasant thing to be missed," the popular preacher probably has plenty of pleasure. Everybody knows that the doctor is fond of music. But they are not aware that he can expertly play the banjo. Yet it is true.

Before he departed upon his vacation he pretty regularly made the early evenings melodious with the mellow "pink-a-punk" of his favorite musical instrument as he sat in the back parlor of his residence on South Oxford st. The windows were usually open and the touching strains of some old-time melody floated out upon the air.

When he began strollers in the adjacent park paused to listen, and people in nearby houses came to their windows in order that they should not miss a single note. Such sweetly tuneful airs as "Annie Laurie," "Comin' Through the Rye" and "Way Down Upon the Swanee Ribber," were favorites with him, and when he played them his eager auditors always felt like joining in the refrain. But now the house is silent and the banjo laid away. No wonder he is missed.

During his absence a young man with a cornet who lives on the same street has seemingly tried to fill the vacancy. He is not an expert, and the way he can murder music would be amusing if it were not so awful.

Every blast he gives with his cornet sounds like the wail of a lost soul or a clam digger in distress. Still he has been persistent. Even during the hot humid nights of the present month he has clung to his post at an open window and kept up a steady ear-rasping blare.

People in the vicinity closed their win-

dows with a vicious "bang!" but still he kept up the fusilade of mutilated and discordant notes. There seemed to be no relief from the infliction until a happy idea struck a man across the street. He opened a window, and with an energy born only of despair, bawled out:

"Fish! Fish! Fish! nice fresh fish!"

The cornet player did not at first seem to understand the meaning of the cry, for after a brief cessation of the torture he resumed his work. But the cry was repeated, this time louder than before, and the young man stopped, closing his window and went away, and his cornet has not since been heard. If he practices now he probably plays in the cellar.

THE BOYLSTON BANJO, MANDOLIN AND GUITAR CLUB.

This Club lost one of its most valuable members, in the person of Mr. A. C. Robinson, who has joined the Ideal Club. The loss of so valuable a member staggered the Club, coming as it did at the very opening of the season. The Club however, were very fortunate in securing the services of Mr. G. E. Higgins formerly of the Apollo Club, who is a fine player, filling the bill to perfection, as far as Guitar is concerned. The Mandolin playing however, fell to the lot of Mr. F. O. Percival, who has mastered the parts in a short time, so that at present the Club are playing up to the standard they were at the close of last season. They have re-engagements for nearly all the concerts of last season, some of which will take them away from Boston for ten days in January. The Club has added a number of novelties to its programme, among them a selection never before attempted by a similar organization. It is being rehearsed, and will, without doubt, prove the most popular in their programme. Mr. H. O. Browning is manager.

GRACIOUS ACT OF PAGANINI.

At this moment I am reminded of a very gracious act of Paganini, the violinist, near the end of his life. You know, probably, that Paganini was regarded by many as a supernatural being—aye, a diabolical creature, in league with the devil. His uncanny appearance and the weirdness of his art tended to confirm the vulgar superstition, writes Eugene Field to the Chicago News. It was after the violinist had achieved a world-wide fame and amassed a large fortune that Hector Berlioz first came to Paris to conduct the performance of one of his own compositions. So very poor was Berlioz he had hardly money enough to purchase a coat in which to appear decent in public.

At his first appearance in Paris Paganini was present, occupying a box—an emaciated man with rolling black eyes and hair that tumbled grotesquely about his face and upon his shoulders. After the performance Paganini came upon the stage, led by his little boy. The great master threw himself at Berlioz's feet and hugged his knees crying: "I embrace the immortal Beethoven's successor! You alone are competent to take up his work where he left it."

Berlioz for the nonce forgot his misery; Paganini's enthusiasm cheered him; the two talked long and earnestly together. On the following morning while sitting in his room, the little boy entered—Paganini's little boy. "Papa sends you this note and wants you to read it when you are alone."

The note was from Paganini, and it abounded in sentiments of admiration and confidence; better yet, it contained a check for £20,000, a sum that made Berlioz a comparatively rich man, relieving his necessities and enabling him to pursue (unmolested by fear of creditors) those noble works which survive a monument to his genius and a joy to all lovers of music.

GATCOMB'S Banjo and Guitar Gazette.

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Advertisements under the heading "New Music," one insertion, 4 lines, 50 cents; additional lines 12 1-2 cents per line.

Press of WALLACE SPOONER, 17 Province St., Boston.



The great majority of our readers will, without doubt, recognize the above portrait of Mr. H. W. Harris, who was so long identified with the Boston Ideal Club and who has shared its triumphs for so many seasons.

While the Club was in Michigan last Winter, nearly all the members contracted La Grippe, from which they all recovered with the exception of the subject of this sketch. He labored through the concert season with much difficulty, and as soon as he reached home, immediately repaired to the White Mountains to recuperate. At the opening of this season, it was found that the condition of his health was such that it was out of the question for him to participate in this Season's work of the Ideal Club.

Although it was news to the members, they immediately took measures to fill his position which resulted in the choice of Mr. A. C. Robinson, a gentleman fully competent and at the same time pleasant to Mr. Harris.

Acting upon the advice of his physician

he went to Denver, Colorado, where his address is 1633 Lawrence street, care of Knight-McClure Music Co. Any of his friends reading this will know where to address him.

The Club loses for a time, the services of a fine soloist, composer and arranger, but are in hopes that the well-known helpful climate of Colorado will aid to speedily replace him in the Club and restore him to perfect health.

Our best wishes shall follow him, and we trust that he will be able to teach some during his stay, and that he may make a host of friends.

The fourth Annual Mammoth Banjo Concert of the Boston Ideal Club was given in the Tremont Temple Friday evening Oct. 17th, before a large and critical audience, composed of some of Boston's best people.

The following programme will give a good idea of the class of music played.

PROGRAMME.

PART I.

1. Organ Solo "Invincible Guard March." *Shattuck.*
J. Frank Donahoe.
2. "Away, Away!" *Brackett.*
Harvard Quartette Club.
3. Banjo Solo. "Nellie Gray," (varied.) *Lansing.*
Mr. G. L. Lansing.
4. { (a) March, "Relief," *Granada-Romero.*
{ (b) "In Old Madrid," *Totere-Romero.*
Boston Ideal Club.
5. Reading, "A Life for a Life," arranged for
Mrs. Lucia Mead Priest.
6. Solo Guitar, { (a) "Moses in Egypt," *Rossini.*
{ (b) Gavotte, "Mignon" *Thomas*
[Senor Luis T. Romero.
7. { (a) "Danse Ecossais," *Baker.*
{ (b) Potpourri, "Minstrel Echoes," *Lansing.*
Boston Ideal Club.

PART II.

1. { (a) March, "Relief," *Reeves.*
{ (b) Galop, "On the Road," *Babb.*
Grand Orchestra of One Hundred Performers,
under the direction of Mr. G. L. LANSING.
2. { (a) "Simple Simon,"
{ (b) "Schneider's Band,"
Harvard Quartet.
3. Waltz Medley, *arr. Wallburg.*
Boylston Banjo, Mandolin and Guitar Club.
4. Reading, "Jimmie's Troubles," *Anon.*
Mrs. Lucia Mead Priest.
5. Waltz, "Paris in London," (first time in
America,) *Range.*
Boston Ideal Club.
6. { (a) March, "Left Wheel," *Odell.*
{ (b) Schottische, "Evening Thoughts," *Lansing.*
Euterpe Banjo Club of Twenty-Five Members,
under the direction of Mr. H. F. ODELL.
7. Serenade, *Abt.*
Harvard Quartette.

Nearly every number was encored and the universal verdict was that it was the best concert of the kind ever given.

The playing of the Ideal Club was pronounced faultless and gained rounds of applause. The fine arrangement of "In Old

Madrid" and the "Dance Ecossais" were two of the numbers most admired.

Mr. Lansing's rendition of "Nellie Gray," (varied) surprised even those of his host of friends who were aware of his talents as a player. This selection was played with great feeling and accuracy while the difficult variations were given with a smoothness which none but great artists could achieve.

Mr. Romero added to his already enviable reputation by his wonderful performance and fairly captivated the audience.

One of the hits of the evening was the Organ Solo by Mr. J. Frank Donahoe, who played Shattuck's "Invincible Guard March" in his own masterly style. He was greeted with an ovation.

The Boylston Club have made a great advance and played their number in a manner highly creditable to themselves and to the concert.

The Euterpe Banjo Club under Mr. Odell's direction made a great impression and immediately won the regard and sympathy of the large audience.

The Grand Banjo Orchestra of over 100 players under Mr. Lansing's direction played with such perfect precision and shading and with such ease of execution that it fairly surprised everybody and called forth a burst of applause seldom heard in a public hall.

Thus the concert ended in a blaze of glory and added one more laurel to the many achieved by this celebrated club.

[From Boston Musical Herald.]

GLEANINGS FROM MR. ELSON'S LECTURES.

FRENCH MUSIC.

The songs of France are inferior in intrinsic merit and interest only to those of Germany and Scotland.

French musicians may be said to have begun with Charlemagne. He enforced the cultivation of the art at his court, and he himself led a sort of evening singing class. He went to Rome for competent teachers of music.

Quarrels between the Ambrosian and Gregorian schools greatly impeded musical development in France.

A distinction should be made between the troubadores and the trouveres; the former confining themselves almost entirely to love songs, while the latter were really musical novelists, and originated long tales set to music.

Adam Dalahale, a Frenchman, may be called the first inventor of part music.

The manœuvres of the pompous drum-major of modern times may be traced to the custom of the minstrel knights of France, who led the warriors to battle, singing and tossing their spears in the air.

Louis XIII would not allow women at the performance of his own compositions, because he said they could not "hold their peace."

Charlemagne *compelled* silence during musical performances.

As late as the time of Louis XIII song was still wedded to the stately dancing of the time.

Harmony is not strictly founded on nature; it is artificial, based on a natural foundation. Nature gives us only the mathematical and the rythmical elements in music.

Sir Samuel Baker said a man would be safer in passing through Africa with a hand-organ than with an army.



Mr. J. Hadlow, of Birmingham, Conn., writes:

"It gives me pleasure to state that the first copy of your paper has arrived, also the book of music for which I thank you.

The book of music is entirely beyond my expectations and it hardly seems possible that you can give so much music for so little money."

The above refers to our Premium Collection which we present to every subscriber to the Gazette.

Mr. Grant Brower is a member of the New York Ideal Concert Company which is under the efficient management of Alonzo Foster.

Mr. E. M. Hall is doing a rushing business. His latest composition for Banjo, "Among the Daisies," is in his best vein and will be welcomed with delight by a host of players. Mr. Hall is one of America's most talented performers and his writings are in the very front rank.

Mr. Grant Brower, of Brooklyn, N. Y., will inaugurate a banjo society this season, thereby giving the lovers of this instrument something that this city has never had before. Mr. Brower is a master of the banjo and a most excellent teacher.

Nat Nowland has joined the Wilbur Opera Co. The company has been in St. Paul for two or three months, writes a correspondent from the above city, and he has introduced banjo and mandolin selections every evening. He has trained, or rather, taught, some of the chorus, the guitar and mandolin, and they have been playing as the "Wilbur Opera Company Banjo and Mandolin Club."

March "Skirmishers" by Galeucia is one of the best selling pieces on the market. It makes a fine duett and embraces one or two features which is becoming very popular among banjoists.

We are in possession of F. T. McGrath's neat circular.

Since he commenced teaching in Scranton, Pa., his time has been nearly all engaged and his pupils are greatly pleased with him.

Josephine R. Pitkin, of Montpelier, Vt., writes under date of Oct. 14th, "My banjo arrived safely and I am delighted with it. It is just a little beauty and the tone is very telling. It is much admired by my friends."

This lady is the principal banjo teacher of Montpelier and is a fine player and a charming tutor.

Mr. Sheppard Stone of St Paul, Minn., writes that the Gazette is very interesting and worth more than the price asked for it.

Mr. Chas. Rasbach, of Herkimer, N. Y., writes under date of Oct. 11th, "The banjo you sent on approval for my wife, who is teaching the Banjo, Mandolin and Guitar, is the *only* banjo she *ever* saw that just suited her.

It is a fine instrument in every respect and gives entire satisfaction."

We have just received the souvenir programme of the Beethoven Mandolin and Guitar Orchestra of St. Louis, Mo., and are much impressed with its beauty. The repertoire of the Orchestra is very large and varied and embraces some of the very best compositions of modern times.

The members are Wm. Fodden, Director, Prof. Herman Flottemasch, Chas. C. Bertholdt, Herman Haegar, Lowell Putnam, Otto Nevhaus and H. B. Hubreman.

Their patrons represent some of the best people in St. Louis, which is a guarantee that the orchestra is first-class.

We would call their attention to some of the beautiful mandolin and guitar music composed or arranged by Senor Luis T. Romero which we publish. There is nothing finer.

Wm. A. Huntley came to Boston to hear the Fourth Annual Concert of the Boston Ideal Club, and was very much pleased with it. He reports business in Providence as being in fine condition.

Mr. Henry E. Abbey is reported to have offered to Anton Rubinstein, the composer and pianist, the sum of \$100,000 for a tour through America the coming season. Rubinstein is undecided whether to accept or not, as he is afraid of the fatigue of the long journey.

"On the Road" Galop by A. A. Babb, which was played by the Grand Banjo Orchestra of 115 players, is one which all teachers should send for at once. Price 25 cents.

Mr. E. G. Parker, of Geneva, N. Y., is a very popular dealer, and carries a large line of banjos, music, etc., including the Gatcomb banjos which are favorites there.

We have received a copy of J. E. Henning's Elite Banjoist and Guitar and Mandolin news. We look in vain for any news in it. There is an article concerning Old Joe Sweeney which he claims is published for the first time, but we gave the readers of the Gazette the same news more than a year ago.

The columns are principally made up of

articles concerning their new banjos, which can hardly be called journalism.

Whenever we see a really interesting article appertaining to our business, which we think would please our readers, we use it and give credit wherever due.

We hope Mr. Henning will take back some of the cheap remarks made in his editorial and make endeavors to gain the good will of all by less asperity.

The last number of the New York Musical Era is very bright and newsy and contains besides, a good collection of music.

Lansing's latest patrol "Pride of the South," is in his best vein and is sure to please. Price 50 cents.

The Euterpe Concert Company makes its first appearance this season at Association Hall, next Wednesday evening; the organization including in its membership the Euterpe Banjo orchestra, 25 Banjos and guitars, H. F. Odell, director; Miss Bertha Boardman, cornetist; Miss Clara Hunt, soprano; Mr. H. F. Odell, banjo soloist; Miss Sadie F. Lamprell, reader; Miss Ina F. Colby, pianist and accompanist.

A new comet has been discovered, steering straight for the Big Dipper. It has probably felt the hot weather and wants a drink.

OBITUARY.

It is our sad duty to chronicle the death of Mr. John H. Lee, the celebrated banjoist, author and composer. He died on the evening of September 7th, at San Diego, Cal.

He had been in bad health for the last four or five years and finally became so ill that it incapacitated him from traveling, and early in September of 1888, he became a patient at St. Vincents' Asylum, New York City. The physicians told him that his only chance to live was in Southern California, to which place he went and ended his career.

His real name was John Haley, and he followed for a time the business of shoe-making in San Francisco, but having musical talent of a high order he decided to make it his business.

It would take up too much space to give a history of his career in detail, but to sum it all up, he was a first-class artist and achieved many triumphs.

His greatest work was in arranging for banjos, in which he had no peer and no one ever did so much for the musical advancement of the instrument.

He made a tour of the United States, associated with Mr. Wm. A. Huntley with Haverley's first Mastodon Minstrels during the seasons of 1885 and 1886 and their masterly playing of duetts made a sensation especially in Europe.

The Banjo World has lost its greatest student and writer as well as a master of the instrument, but his name will live as long as the strings of the favorite instrument continue to be heard in our fair land.

ELITE POLKA REDOWA.

IKE BROWNE.

BANJO. *mf*

8th Pos.

6th Pos.

5th Bar.

5th Bar.

8th Pos.

6th Pos.

5th Pos.

2d Bar.

1st. 2d. 8* Fine.

TRIO.

5th Bar. 3d Bar.

1st. 2nd.

D.S. al Fine.

HALL'S FAVORITE CLOG.

By E. M. HALL.

BANJO.

2d Bar. 6 Pos.

5 Pos, 9 Pos.

2d Bar. 2d Pos. 6th Pos.

3d Pos. 5th Pos.

3d Bar.

2d Bar. 6th Pos.

Fine.

The musical score is written for a Banjo in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Rehearsal marks and position changes are indicated above the staves: '2d Bar. 6 Pos.' above the second staff, '5 Pos, 9 Pos.' above the fourth staff, '2d Bar. 2d Pos. 6th Pos.' above the sixth staff, '3d Pos. 5th Pos.' above the seventh staff, '3d Bar.' above the eighth staff, and '2d Bar. 6th Pos.' above the tenth staff. The piece concludes with a double bar line and the word 'Fine.'.

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Winona Waltz	.35
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Midnight Polka	.25
Pioneer March	.45

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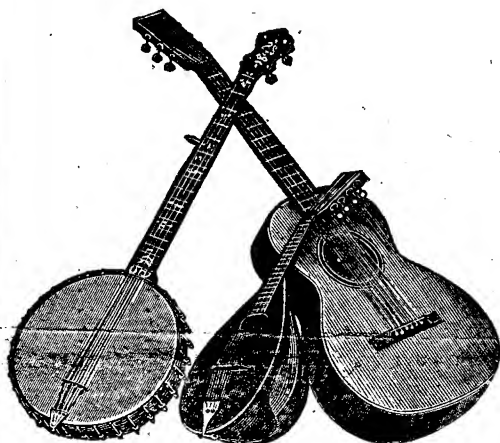
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